



# FAMILIAR FACES

BY THE SAME AUTHOR

RUTHLESS RHYMES FOR HEARTLESS  
HOMES.

BALLADS OF THE BOER WAR.

MISREPRESENTATIVE MEN.

FISCAL BALLADS.

MORE MISREPRESENTATIVE MEN.

VERSE AND WORSE.

MISREPRESENTATIVE WOMEN.

A SONG-GARDEN FOR CHILDREN.



THE FUMBLER



■

# FAMILIAR FACES

BY

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"BALLADS OF THE BOER WAR," "MISREPRESENTATIVE MEN," ETC. ETC

WITH SIXTEEN ILLUSTRATIONS BY  
GEORGE MORROW

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# CONTENTS

	PAGE
THE CRY OF THE PUBLISHER . . . . .	11
THE CRY OF THE AUTHOR . . . . .	14
I. THE FUMBLER . . . . .	19
II. THE BARITONE . . . . .	25
III. THE ACTOR MANAGER . . . . .	33
IV. THE GILDED YOUTH . . . . .	43
V. THE GOURMAND . . . . .	51
VI. THE DENTIST . . . . .	61
VII. THE MAN WHO KNOWS . . . . .	67
VIII. THE FADDIST . . . . .	75
IX. THE COLONEL . . . . .	81
X. THE WAITER . . . . .	87
XI. THE POLICEMAN . . . . .	93
XII. THE MUSIC-HALL COMEDIAN . . . . .	99
XIII. THE CONVERSATIONAL REFORMER . . . . .	109
XIV. "BART'S" CLUB . . . . .	115
XV. THE REVIEWER . . . . .	121
ENVOI . . . . .	127



## NOTE

A FEW of the verses published in this volume have appeared in "Vanity Fair," "The World," "The Century Magazine," &c., and are here included by kind permission.



## LIST OF ILLUSTRATIONS

	PAGE
THE FUMBLER . . . . .	<i>Frontispiece</i>
THE AUTHOR . . . . .	15
THE BARITONE . . . . .	27
THE ACTOR MANAGER . . . . .	35
THE GILDED YOUTH . . . . .	45
THE GOURMAND . . . . .	53
THE DENTIST . . . . .	63
THE MAN WHO KNOWS . . . . .	69
THE FADDIST . . . . .	77
THE COLONEL . . . . .	83
THE WAITER . . . . .	89
THE POLICEMAN . . . . .	95
THE MUSIC-HALL COMEDIAN . . . . .	101
SPELLING REFORM . . . . .	111
"BART'S" CLUB . . . . .	117
THE REVIEWER . . . . .	123



## THE CRY OF THE PUBLISHER

O MY Author, do you hear the Autumn calling?

Does its message fail to reach you in your den,  
Where the ink that once so sluggishly was  
crawling

Courses swiftly through your stylographic pen?  
'Tis the season when the editor grows active,  
And the office-boy looks longingly to you;  
Won't you give him something novel and  
attractive

To review?

Father Vaugh'n no longer stimulates the layman

By recounting what his lady friends confess'd;  
We are weary of the swashbucklings of Weyman,  
Even Hope won't spring *eternal* in our breast.

But we long for some peculiar publication,

By an author who is whimsical and new,  
And less worthy of a Servian decoration

Than Le Queux!

## THE CRY OF THE PUBLISHER

Mr. Chesterton's quaint paradox we pardon

(Tho' it keeps our stricken senses in a whirl),  
And the pot-pourri of chatter in a garden

From the pen of the prolific Mrs. Earle,  
Mr. Benson's pleasant platitudes, renewed from

A supply that *must* be growing rather thin,  
And the amorous reflections that exude from

Mrs. Glyn.

We forgive our Conan Doyle when he unravels

Tangled skeins of dark and criminal design,  
And our Belloc, with interminable travels

Which he punctuates with gen'rous draughts  
of wine ;

But we wish some rising *chef* would make a  
"hash" of

Messrs. Hocking, Mrs. Meade and Mr. Caine,  
And then season with a neutralising dash of

Barry Pain !

## THE CRY OF THE PUBLISHER

If you only will astound the world or shock it,  
If you'll stir or even interest the town,  
Soaring rapturously skyward like a (C)rocket—  
Never mind if like a Stick(it) you come  
down—

It will always be your publisher's ambition  
To provide for the demand that you create,  
And dispose of a gigantic first edition,  
While you wait.

O my Author, can't you pull yourself together,  
Try to expiate the failures of the past,  
And just ask yourself dispassionately whether  
You can't give us something better than  
your last?

If you really—if you truly—are a poet,  
As you fancy—pray forgive my being terse—  
Don't you think you might occasionally show it  
In your verse?

## THE CRY OF THE AUTHOR

O MY Publisher, how dreadfully you bore me !

Of your censure I am frankly growing tired.  
With your diatribes eternally before me,

How on earth can I expect to feel inspired ?  
You are orderly, no doubt, and systematic,

In that office where recumbent you recline ;  
You would modify your methods in an attic  
Such as mine.

If you lived a sort of hand-to-mouth existence  
(Where the mouth found less employment  
than the hand) ;

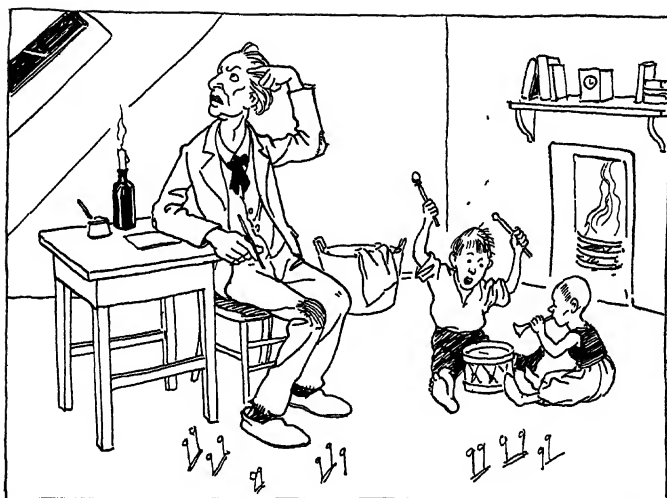
If your rhymes would lend your humour no  
assistance,

And your wit assumed a form that never  
scann'd ;

If you sat and waited vainly at your table,

While Calliope declined to give her cues,  
You would realise how very far from *stable*

Was the *Muse* !



THE AUTHOR



## THE CRY OF THE AUTHOR

You would find it quite impossible to labour,  
With the patient perseverance of a drone,  
While a tactless but enthusiastic neighbour  
Played a cakewalk on some wheezy gramophone,  
And your peace was so disturbed by constant  
clatter  
That at length you grew accustomed—nay,  
resigned,  
To the never-ending victory of Matter  
Over Mind.

While *you* batten upon plovers' eggs and claret,  
In the shelter of some fashionable club,  
*I* am starving, very likely, in a garret  
Off the street so incorrectly labelled Grub,  
Where the vintage smacks distinctly of the  
ink-butt,  
And the atmosphere is redolent of toil,  
And there's nothing for the journalist to drink but  
Midnight oil!

## THE CRY OF THE AUTHOR

It is useless to solicit inspiration

When one isn't in the true poetic mood,  
When one contemplates the prospect of starvation  
And one's little ones are clamouring for food.  
When one's tongue remains ingloriously tacit,  
One is forced with some reluctance to admit  
That alas! (as Virgil said) *Poeta nascit-*

*-Ur, non fit!*

Then, my Publisher, be gentle with your poet :

Do not treat him with the harshness he  
deserves,

For, in fact, altho' you little seem to know it,

You are gradually getting on his nerves.

Kindly dam the foaming torrent of your curses,

While I ask you,—yes, and pause for a reply,—  
Are *you* writing this immortal book of verses,

Or am *I*?

# FAMILIAR FACES

## I

### THE FUMBLER

GENTLE Reader, charge your tumbler  
With anæmic lemonade !

Let us toast our fellow-fumbler,

Who is surely born, not made.

None of all our friends is "dearer"

(Costs us more—to be jocose—);

No relation could be nearer,

More intensely "close" !

Hear him indistinctly mumbling

"Oh, I say, do let me pay !"

Watch him in his pocket fumbling,

In a dilatory way ;

Plumbing the unmeasured deeps there,

With some muttered vague excuse,

For the coinage that he keeps there,

But will not produce.

## FAMILIAR FACES

If he joins you in a hansom,  
    You alone provide the fare ;  
Not for all a monarch's ransom  
    Would he pay his modest share.  
Tho' with fingers slow, unwilling,  
    He may turn his pockets out,  
He can never find that shilling  
        Which he spoke about.

Cigarettes he sometimes offers,  
    With a sort of old-world grace,  
But, when you accept them, proffers  
    With surprise an empty case.  
Your cigars, instead, he'll snatch, and,  
    With the cunning of the fox,  
Ask you firmly for a match, and  
        Pocket half your box !

## THE FUMBLER

If with him a meal you share, too,  
You'll discover, when you've dined,  
That your friend has taken care to  
Leave his frugal purse behind.  
“We must sup together later,”  
He remarks, with right good-will;  
“Pass the Heidsieck, please; and, waiter,  
Bring my friend the bill!”

At some crowded railway station  
He comes running up to you,  
And exclaims with agitation  
“Take my ticket, will you, too ?  
Though his pow'rs of conversation  
In the train require no spur,  
To this trifling obligation  
He will *not* refer.

## FAMILIAR FACES

When at Bridge you win his money,

Do not think it odd or strange

If he says, "It's very funny,

But I find I've got no change!

Do remind me what I owe you,

When you see me in the street."

Mr. Fumbler, if I know you,

We shall never meet!

Fumbler, so serenely fumbling

In a pocket with thy thumb,

Never by good fortune stumbling

On the necessary sum,

Cease to make polite pretences,

Suited to thy niggard ends,

Of dividing the expenses

With confiding friends!

## THE FUMBLER

Here, I crown thee, fumbling brother,  
    With the fumbler's well-earned wreath,  
Who wouldst rob an aged mother  
    Of her artificial teeth.  
I at length am slowly learning  
    That some friendships cost too dear,  
"Longest worms must have a turning,"  
                    And *my* turn is near.

Henceforth, when a cab thou takest,  
    Thou a lonely way must wend;  
Henceforth, when for food thou achest,  
    Thou must dine without a friend.  
Thine excuses thou shalt mumble  
    Down some public telephone,  
And if thou perforce *must* fumble,  
                    Fumble all alone!



## II

### THE BARITONE

IN many a boudoir nowadays  
The Baritone's *décolleté* throat  
Produces weird unearthly lays,  
Like some dyspeptic goat  
Deprived but lately of her young  
(But not alas ! of either lung).

His low-necked collar fails to show  
The contours of his manly chest,  
Since that has fallen far below  
His "fancy evening vest."  
Here too, in picturesque relief,  
Nestles his crimson handkerchief.

## FAMILIAR FACES

Will no-one tell me why he sings  
Such doleful, melancholy lays,  
Of withered summers, ruined springs,  
Of happy bygone days,  
And kindred topics, more or less  
Designed to harass or depress?

That ballad in his bloated hand  
Is of the old familiar blend:—  
A faded flow'r, a maiden, and  
A "brave kiss" at the end!  
(The kind of kiss that, for a bet,  
A man might give a Suffragette.)

### (THE BARITONE'S BOUDOIR BALLAD)

*Eyes that look down into mine,  
With a longing that seems to say,  
Is it too late, dear heart, to wait  
For the dawn of a brighter day?  
Is it too late to laugh at fate?  
See how the tear-drops start!  
Can we not weather the tempest together,  
Dear Heart, Dear Heart?*



THE BARITONE



## THE BARITONE

*Lips that I press to my own,  
As I gaze at that exquisite form,  
Gaze with a groan, ere I hasten alone  
Into the teeth of the storm!  
Long, long ago! Still the winds blow!  
How we have drifted apart!  
You live with Mother, and I love—another!  
Dear Heart, Dear Heart!*

At times some drinking-song inspires  
Our hero to a vocal burst,  
Until his audience, too, acquires  
The most prodigious thirst,  
And nobody would ever think  
That milk was *his* peculiar drink!

What spacious days his song recalls,  
When each monastic brotherhood  
Could brew, within its private walls,  
A vintage just as good  
As that which restaurants purvey  
As “rare old Tawny Port” to-day!

## FAMILIAR FACES

(THE BARITONE'S DRINKING-SONG)

*The Abbot he sits, as his rank befits,  
With a bottle at either knee,  
And he smacks his lips as he slowly sips  
At his beaker of Malvoisie.  
Sing Ho! Ho! Ho!  
Let the red wine flow!  
Let the sack flow fast and free!  
His heart it grows merry on negus and sherry,  
And never a care has he!*

*Ho! Ho!*

*(Ora pro vobis!).*

*Sing Ho! for the Malvoisie!*

*In cellar cool, on a highbacked stool,  
The Friar he sits him down,  
With the door tight shut, and an unbroached butt  
Where the ale flows clear and brown.*

*Sing Ha! Sing Hi!*

*Till the cask runs dry,*

*His spirits shall never fail!*

*For no-one is dryer than Francis the Friar  
When getting "outside the pail!"*

*Ho! Ho!*

*(Benedicimus!)*

*Sing Ho! for the nutbrown ale!*

## THE BARITONE

*The Monk sits there, in his cell so bare,  
And he lowers his tonsured head,  
As he lifts the lid of the tankard hid  
'Neath the straw of his trestle bed.*

*Sing Ho! Sing Hey!  
From the break of day  
Till the vesper bell rings clear,  
Of grave he makes merry and hastens to bury  
His cares in the buttry bier!*

*Ho! Ho!  
(Pax Omnibuscum!)  
Sing Ho! for the buttry beer!*

Oh, find me some secure retreat,  
Some Paradise for stricken souls,  
Where amateurs no longer bleat  
Their feeble barcaroles,  
From lungs that are so oddly placed  
Where other people keep their waist;

Where public taste has quite outgrown  
The faculty for being bored  
By each anæmic baritone  
Who murders "The Lost Chord,"  
And singers, as a body, are  
Cursed with a permanent catarrh!



## III

## THE ACTOR MANAGER

LONG ago, our English actors  
     Ranked with rogues and vagabonds ;  
 They were jailed as malefactors,  
     They were ducked in village ponds.  
 In the stocks the beadle shut them,  
     While the friends they chanced to meet  
 Would invariably cut them  
                                     In the street.

With suspicion people eyed them ;  
     Ev'ry country-squire would feel  
 That his fallow-deer supplied them  
     With the makings of a meal.  
 They annexed the parson's rabbits,  
     Poached the pheasants of the peer,  
 And had other little habits  
                                     Just as queer !

## FAMILIAR FACES

Even Will, the Bard of Avon,

As a poacher stands confest,

And altho', of course, cleanshaven,

Was as barefaced as the rest.

He, a player by vocation,

Practised, like his buskin'd pals,

Indiscriminate flirtation

With the gals!

Now, the am'rous actor's cravings

For romance are orthodox;

Nowadays he puts his savings,

Not his ankles into "stocks."

Nobody to-day is doubting

That a halo round him clings;

One can see his shoulders sprouting

Into wings!



THE ACTOR MANAGER



## THE ACTOR MANAGER

Watch the mummer managerial,  
Centre of a rev'rent group;  
Note with what an air imperial  
He controls his timid troupe.  
Deadheads scrape and bow before him,  
To his doors the public flocks;  
Even duchesses implore him  
For a box.

Enemies, no doubt, will tell us  
(What we should not ever guess)  
That he is absurdly jealous  
Of subordinates' success.  
Minor mimes who score a hit or  
Threaten to advance too fast  
Are advised to curb their wit or  
Leave the cast!

## FAMILIAR FACES

Foes declare that, at rehearsal,  
Managers are free of speech,  
And unduly prone to curse all  
Those who come within their reach.  
With some tiny dams (or damlets)  
They exhort each "walking gent,"—  
Language that potential Hamlets  
Much resent.

Do not autocrats, dictators,—  
All who lead successful lives,—  
Swear repeatedly at waiters,  
Curse consistently at wives?  
Shall the heads of *the* Profession,  
Histrionic argonauts,  
Be denied the frank expression  
Of their thoughts?

## THE ACTOR MANAGER

Will not we who so applaud them  
    Execrate with righteous rage  
Player knaves who would defraud them  
    Of their centre of the stage?  
Do we grudge these godlike creatures  
    Picture-cards that advertise—  
Calcium lights that flood their features  
                    From the flies?

No, for ev'ry leading actor  
    Who produces problem plays,  
Is a most important factor  
    In the world of modern days.  
Kings occasionally knight him,  
    Titled ladies take him up;  
Even millionaires invite him  
                    Out to sup.

## FAMILIAR FACES

Proudly he advances, trailing  
Clouds of limelight from afar  
(Diffidence is *not* the failing  
Of the true dramatic "star").  
What cares he for rank or fashion,  
Politics or place or pelf?  
He whose one prevailing passion  
Is himself?

All the world's a stage! We know it  
Managers, whose heads are twirled,  
Think (to paraphrase the poet)  
That the stage is all the world.  
Other men discuss the summer,  
Or the poor potato crop,  
Nothing can prevent the mummer  
Talking "shop."

## THE ACTOR MANAGER

With his Art as the objective

Of his intellectual pow'rs,

He (as usual, introspective)

Talks about himself for hours.

While his friends, who never dream of

Interrupting, stand agog,

He decants a ceaseless stream of

Monologue.

He is great. He has become it

By a long and arduous climb

To the crest, the crown, the summit

Of the Thespian tree—a *lime*!

There he chatters like a starling,

There, like Jove, he sometimes nods ;

But he still remains the “darling

Of *the gods*!”



#### IV

### THE GILDED YOUTH

A DISK of glass he always wears,  
Safe screwed within his dexter eye;  
His mouth stands open wide, and snares  
The too intrusive fly.  
(Were he to close his jaws, no doubt,  
The eyeglass would at once fall out.)

His choice of clothes is truly weird;  
His jacket, short and *negligée*,  
Is slit behind, as tho' he feared  
A tail might sprout some day.  
One's eye must be inured to shocks  
To stand the tartan of his socks.

The chessboard pattern of his check  
Betrays its owner's florid taste;  
A three-inch collar grips his neck,  
A cummerbund his waist;  
The trousers that his legs enshroud  
Speak for themselves, they are so loud.

## FAMILIAR FACES

His shirt, his sleeve-links and his stud  
Are all of a cerulean hue,  
And advertise that Norman blood,—  
The bluest of the blue,—  
Which, as a brief inspection shows,  
Seems to have centred in his nose.

His saffron tresses, oiled with care,  
Back from a vacant brow he scrapes ;  
From so compact a head of hair  
No filament escapes.  
(This surface-polish, friends complain,  
Does *not* descend into the brain.)

What does he do? You well may ask.  
Nothing at all, to be exact!  
Yet he performs this tedious task  
With quite consummate tact.  
(No cause for wonder this, in truth,  
Since he has practised it from youth.)



THE GILDED YOUTH



## THE GILDED YOUTH

To some wide window-seat he goes,  
And gazes out with torpid eyes;  
Then yawns politely through his nose,  
Looks at his watch, and sighs;  
Regards his boots with dumb regret,  
And lights another cigarette;

Then glances through the *Daily Mail*,  
And now, his morning labours done,  
Feels far too comatose and frail  
To give the dog a run;  
Besides, as he reflects with shame,  
He can't recall the creature's name!

Still, the occasion he may snatch  
To look his haberdasher up,  
And choose a pair of gloves to match  
His yellow terrier pup,  
Or even buy a "heav'nly tie"  
In which to exercise his Skye.

## FAMILIAR FACES

Safe in a front-row stall he sits,  
Where lyric comedy is played;  
And, after, to some local Ritz,  
Escorts a chorus-maid.  
The *jeunesse dorée* of to-day  
Is called the *jeunesse stage-doorée*!

How slow the weary days must seem  
(That to his fellows fly so fast),  
To one who in a waking-dream  
Awaits the next repast!  
How long and tiresome they must feel,  
Those hours dividing meal from meal!

For, like Othello, he must find  
His "occupation gone," poor soul,  
Who can but wander in his mind  
When he requires a stroll;  
A mental sphere, one may surmise,  
Too cramped for healthy exercise.

## THE GILDED YOUTH

But since a poet has declared

That "nothing walks with aimless feet,"

To ask why such a type is spared

To grace the public street

Is curiosity misplaced,

And in the very worst of taste.



V

THE GOURMAND

(*With profuse and very necessary apologies*)

HE did not wear his swallow-tail,  
 But a simple dinner-coat;  
 For once his spirits seemed to fail,  
 And his fund of anecdote.  
 His brow was drawn and damp and pale,  
 And a lump stood in his throat.

I never saw a person stare,  
 With looks so dour and blue,  
 Upon the square of bill-of-fare  
 We waiters call the "M'noo,"  
 And at ev'ry dainty mentioned there,  
 From *entrée* to *ragout*.

With head bent low, and cheeks aglow,  
 He viewed the groaning board,  
 For he wondered if the *chef* would show  
 The treasures of his hoard,  
 When a voice behind him whispered low,  
 "Sherry or 'ock, m' lord?"

## FAMILIAR FACES

Gods! What a tumult rent the air,  
As, with a frightful oath,  
He seized the waiter by the hair  
And cursed him for his sloth;  
Then, grumbling like some stricken bear,  
Angrily answered "Both!"

For each man drinks the thing he loves,  
As tonic, dram or drug;  
Some do it standing, in their gloves,  
Some seated, from a jug;  
The upper class from slim-stemmed glass,  
The masses, from a mug.

. . . . .

The wine was slow to bring him woe,  
But when the meal was through,  
His wild remorse at ev'ry course  
Each moment wilder grew.  
For he who thinks to mix his drinks  
Must mix his symptoms too.



THE GOURMAND



## THE GOURMAND

Did he regret that tough *noisette*,  
And the tougher *tournedos*,  
The oysters dry, and the game so high,  
And the *soufflé* flat and low,  
Which the *chef* had planned with a heavy  
hand,  
And the waiters served so slow?

Yet each approves the thing he loves,  
From caviare to pork;  
Some guzzle cheese or new-grown peas,  
Like a cormorant or stork;  
The poor man's wife employs a knife,  
The rich man's mate a fork.

Some gorge, forsooth, in early youth,  
Some wait till they are old;  
Some take their fare off earthenware,  
And some from polished gold.  
The gourmand gnaws in haste because  
The plates so soon grow cold.

## FAMILIAR FACES

Some eat too swiftly, some too long,  
In restaurant or grill;  
Some, when their weak insides go wrong,  
Try a post-prandial pill.  
For each man eats his fav'rite meats,  
Yet each man is not ill.

He does not sicken in his bed,  
Through a night of wild unrest,  
With a snow-white bandage round his head,  
And a poultice on his breast,  
'Neath the nightmare weight of the things  
he ate  
And omitted to digest.

. . . . .  
I know not whether meals be short,  
Or whether meals be long;  
All that I know of this resort  
Proves that there's something wrong,  
That the soup is weak and tastes of port,  
And the fish is far too strong.

## THE GOURMAND

The bread they bake is quite opaque,  
The butter full of hair ;  
Defunct sardines and flaccid "greens"  
Are all they give us there.  
Such cooking has been known to make  
A common person swear.

And when misguided people feed,  
At eve or afternoon,  
Their harassed ears are never freed  
From the fiddle and bassoon,  
Which sow dyspepsia's subtlest seed  
With a most evil spoon.

To dance to flutes, to dance to lutes,  
Is a pastime rare and grand ;  
But to eat of fish or fowl or fruits  
To a Blue Hungarian Band  
Is a thing that suits nor men nor brutes,  
As the world should understand.

## FAMILIAR FACES

Such music baffles human talk,  
And gags each genial guest ;  
A grillroom orchestra can baulk  
All efforts to digest,  
Till the chops will not lie still, but walk  
All night upon one's chest.

. . . . .

Six times a table here he booked,  
Six times he sat and scann'd  
The list of dishes badly cooked  
By the *chef's* unskilful hand ;  
And I never saw a man who looked  
So wistfully at the band.

He did not swear or tear his hair,  
But drank up wine galore,  
As though it were some vintage rare  
From an old Falernian store ;  
With open mouth he slaked his drouth,  
And loudly called for more.

## THE GOURMAND

He was the type that waiters know,  
Who simply lives to feed,  
Who little cares what food we show  
If it be food indeed,  
And, when his appetite is low,  
Falls back upon his greed.

For each man eats his fav'rite meats,  
(Provided by his wife);  
Or cheese or chalk, or peas or pork,  
(For such, alas! is life!)  
The rich man eats them with a fork,  
The poor man with a knife.



VI  
THE DENTIST

WHAT a dangerous trade is the dentist's  
With what perils he has to contend,  
As he plunges his paws  
In the gibbering jaws  
Of some trusting but terrified friend,  
With the risk that before he is ten minutes  
older  
His arms may be bitten off short at the  
shoulder!

He's American born, is the dentist,  
And he speaks with a delicate twang,  
When, polite as a prince,  
He requests you to "rinse,"  
After gently removing a fang.  
( 'Tis to save wear and tear to the mouth,  
one supposes,  
That dentists consistently talk through their  
noses.)

## FAMILIAR FACES

He is painfully shy, is the dentist ;  
For he lives such a hand-to-mouth life.  
When the sex known as "fair"  
Comes and sits in his chair,  
He will call for his sister or wife,  
For a lady-companion or female relation,—  
So strong is the instinct of self-preservation !

He's a garrulous man, is the dentist ;  
Though his patients are loth to reply.  
With his fist in your mouth  
He may say North is South,  
And you cannot well give him the lie ;  
For it's hard to converse on such themes as  
the weather,  
With jawbone and tongue fastened firmly  
together !

To a sensitive soul like the dentist  
You should always avoid talking "shop."  
If he drops in to tea,  
You must certainly see  
That your wife doesn't ask him to "stop" !  
He is *facile princeps*, perhaps, of his calling ;  
But jokes about *princip'ly forceps* ARE galling !



THE DENTIST



## THE DENTIST

There are people who say of the dentist  
That he isn't a "gentleman" quite!  
Half the gents that we see  
Are no gentler than he,  
And but few are so sweetly polite;  
For of all the strange trades to which men  
are apprentic'd,  
The gentlest, I'm certain, is that of the  
dentist!



## VII

### THE MAN WHO KNOWS

How few of us contrive to shine  
    In ordinary conversation  
As brightly as this human mine  
    Of universal information,  
Or give mankind the benefit  
Of such encyclopædic wit!

How few of us can lightly touch  
    On any topic one may mention  
With so much *savoir-faire*, or such  
    Exasperating condescension;  
Or take so lively a delight  
In setting other people right!

Whatever you may do or dream,  
    The Man Who Knows has dreamt or  
        done it;  
If you propound some novel scheme,  
    The Man Who Knows has long  
        begun it;  
Should you evolve a repartee,  
“I made that yesterday,” says he.

## FAMILIAR FACES

With what a supercilious air

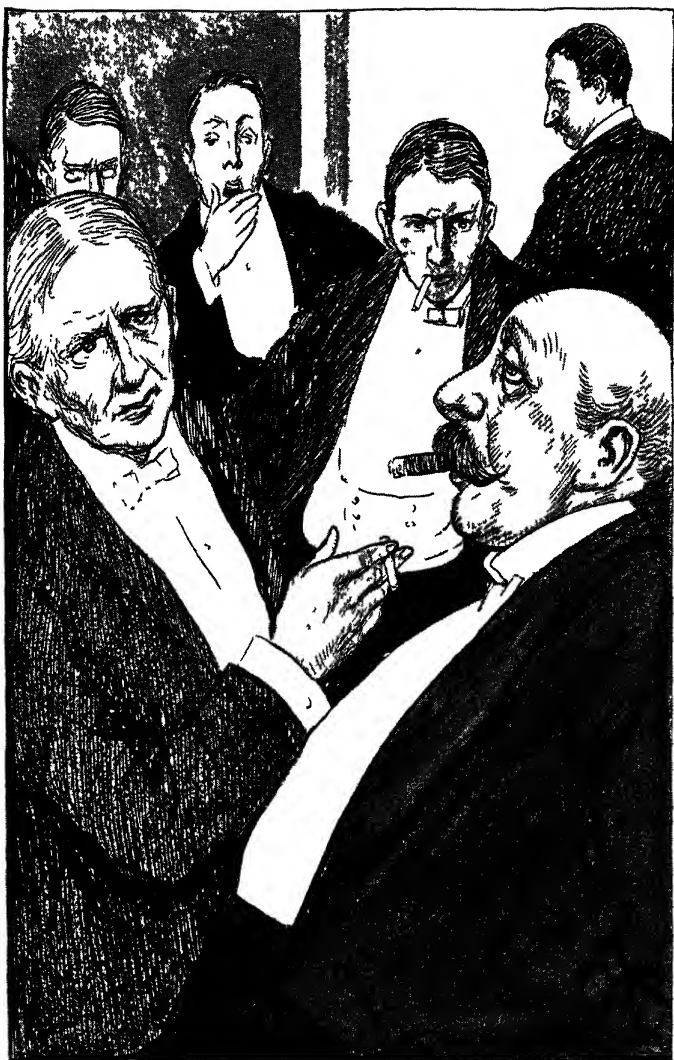
He listens to your newest story,  
As tho' this latest legend were  
Some chestnut long of beard and hoary.  
"When I recount that yarn," he'll say,  
"I end it in a diff'rent way."

With a superior smile he caps

Your ev'ry statement with some other.  
If you have lost your voice, perhaps,  
He knows a man who's lost his mother;  
If you've a cold, 'tis not so bad  
As one that once his uncle had.

Should you describe some strange event

That happened to a near relation,—  
Some fatal motor accident,  
Some droll or ticklish situation,—  
"In eighteen-eighty-eight," says he,  
"The very same occurred to me."



THE MAN WHO KNOWS



## THE MAN WHO KNOWS

Each man who dies to him supplies

A peg on which to air his knowledge;  
“Poor So-and-So,” he sadly sighs,

“He shared a room with me at college.  
I knew his sister at Ostend!  
He was my father’s dearest friend!”

If you relate some incident,

A trifle scandalous or shady,—  
An anecdote you’ve heard anent  
Some titled or distinguished lady,—  
He stops you with a sudden sign:—  
“She is a relative of mine!”

When on some simple point of fact

You fancy him impaled securely,  
He either smiles with silent tact,  
Or else he shakes his head obscurely,  
Suggesting that he might disclose  
Portentous secrets, if he chose.

## FAMILIAR FACES

But if you dare to doubt his word,

At once that puts him on his metal;  
“Your facts,” says he, “are quite absurd!

As for Mount Popocatapetl,—  
Of course it’s not in Mexico;  
I’ve been there, and I ought to know!”

Or “George, how you exaggerate!

It isn’t half-past-seven, nearly!  
I make it seven-twenty-eight;  
Your watch is out of order, clearly.  
Mine cannot possibly be slow;  
I set it half an hour ago.”

He knows a foreign health-resort

Where tourists are quite inoffensive;  
He knows a brand of ancient port  
Comparatively inexpensive;  
And he will tell you where to get  
The choicest Turkish cigarette.

## THE MAN WHO KNOWS

He knows hotels at which to dine,  
And take a most fastidious guest to ;  
He knows a mine in Argentine  
In which you safely can invest, too ;  
He knows the shop where you can buy  
The most *recherché* hat or tie.

If you require a motor-car,  
He has a cousin who can tell you  
Of something second-hand but far  
Less costly than the trade would sell you ;  
And if you want a chauffeur, too,  
He knows the very man for you.

There's nothing that he doesn't know,  
Except—a rather grave omission—  
How weary his relations grow  
Of such unceasing erudition,—  
How fervently his fellows long  
That just for once he should be wrong !

## FAMILIAR FACES

O Man Who Knows, we humbly ask  
That you should cease such grate-less  
labours,—  
Suspend the self-inflicted task  
Of lecturing your erring neighbours;  
For in your knowledge we detect  
No faintest signs of Intellect!

VIII  
THE FADDIST

GENTLE Reader, is your bosom filled with  
loathing

At the mention of the "Simple Life" brigade?  
Do you shudder at their Jaeger underclothing,

Which is "fearfully and wonderfully made"?  
Though in manner they resemble "poor relations,"

Or umbrellas which their owners have forgot,  
They contribute to the gaiety of nations,

Do they not?

They are harmless little people, tame and quiet,

Who will feed out of a fellow-creature's hand,  
If he happens to provide them with a diet

Of a temperance and vegetable brand.

They can easily subsist—a thing to brag of—

In the draughtiest of sanitary huts,  
On a "mute inglorious Stilton" and a bag of  
Monkey-nuts.

## FAMILIAR FACES

Ev'ry faddist is, of course, an early riser ;

When he leaves his couch (at 6 a.m. perhaps)  
He will struggle with some patent "Exerciser,"

Until threatened with a physical collapse.  
He wears collars made of cellular materials,  
And sandals in the place of leather boots,  
And his victuals are composed of either cereals  
Or roots.

He believes in drinking quantities of water,  
Undiluted by the essence of the grape ;  
And he deprecates the universal slaughter  
Of dumb animals in any form or shape.  
So his breakfast-food (a patent too, of course,) is  
Made of oats which he monotonously chews,  
Mixed with chaff which any self-respecting horses  
Would refuse.



THE FADDIST



## THE FADDIST

He discovers fatal microbes that are hiding

In the liquids that his fellow-creatures drink,

Fell bacilli that are stealthily residing

In our carpets, in our kisses, in our ink.

In his eagerness such parasites to smother,

He will keep himself so sterilised and aired,

That one fancies he would disinfect his mother,

If he dared !

In a vegetarian restaurant you'll find him,

Where he feeds, like any other anthropoid,

Upon dishes which must certainly remind him

Of the cocoanuts his ancestors enjoyed.

As he masticates his monkey-food, you wonder

If his humour is as meagre as his fare,

And you look to see his tail depending under-

-Neath his chair.

## FAMILIAR FACES

To his friends he never wearies of explaining

The exact amount of times they ought to chew,  
The advantages of "totally abstaining,"

And the joys of walking barefoot in the dew ;  
How that slumber must be summoned circum-  
spectly,

In an attitude conducive to repose,  
And that breathing should be carried on correctly,  
Through the nose.

A pathetic little figure is my hero,

With a sparse and wizened beard, and straggly  
hair,

Upon which is perched a sort of a sombrero

Such as operatic brigands love to wear.

He may eat the nuts his prehistoric sire ate,

He may flourish upon sawdust mixed with bran,  
But he looks more like a Nonconformist pirate  
Than a man !

IX

THE COLONEL

OBSERVE him in the best armchair,  
At ev'ry "Service" Club reclining!  
How brightly through its close-cropped hair  
His polished skull is shining!  
His form, inert and comatose,  
Suggest a stertorous repose.

What strains are these that echo clear?  
What music on our ears is falling?  
Through his Æolian nose we hear  
The distant East a-calling!  
(A good example here is found  
Of slumber that is truly "sound.")

He dreams of India's coral strand,  
Where, camping by the Jimjam River,  
He sacrificed his figure and  
The best part of his liver,  
And, in some fever-stricken hole,  
Mislaid his pow'rs of self-control.

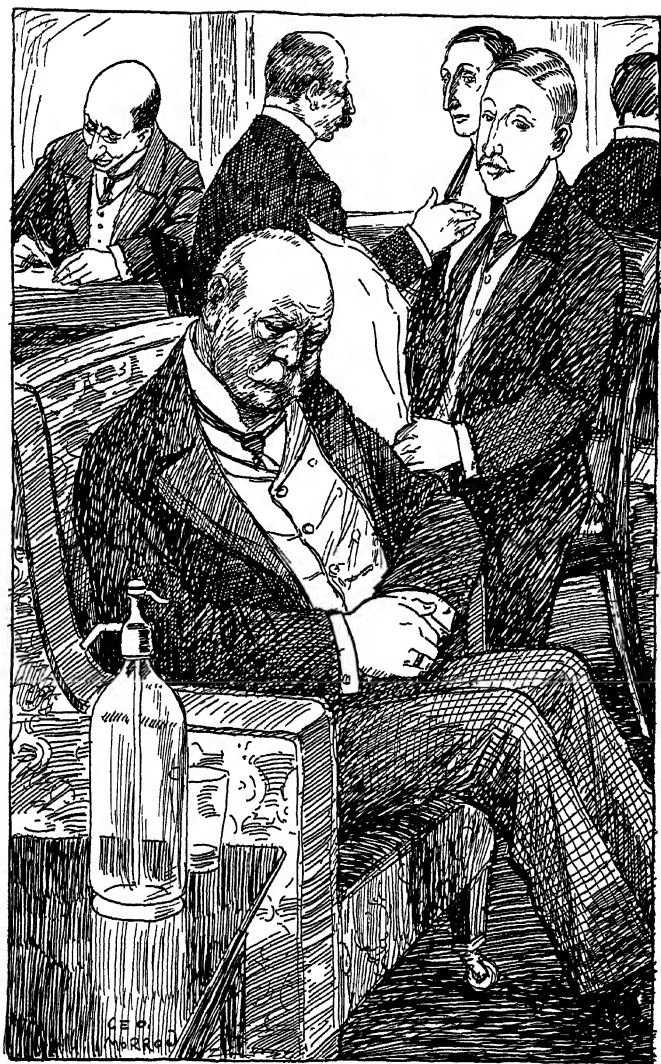
## FAMILIAR FACES

Blow lightly on his head, and note  
Its surface change from chrome to hectic;  
Examine that pneumatic throat,  
That visage apoplectic.  
His colour-scheme is of the type  
That plums affect when over-ripe.

With rising gorge he stands erect,  
Awakened by your indiscretion,  
Becoming slowly Dunlop-necked—  
(‘To coin a new expression’);  
Where stud and collar form a juncture,  
You contemplate immediate puncture.

His head, like some inverted cup,  
Ascends, a Phoenix, from its ashes;  
His eyebrows rise and beckon up  
His “porterhouse” moustashes;<sup>1</sup>  
And you acknowledge, as you flinch,  
That he’s a Colonel—ev’ry inch!

<sup>1</sup> Cf. “muttonchop” whiskers.



THE COLONEL



## THE COLONEL

The voice that once in strident tones  
Across the barrack-square could carry,  
Reverberates and megaphones  
A rich vocabulary.

(His "rude forefathers," you'll agree,  
Were never half so rude as he.)

As blatantly he catalogues  
The grievances from which he suffers:—  
"The Service gone, sir, to the dogs!"  
"The men, sir, all damduffers!"  
In so invet'rate a complainer  
You recognise the "old champaigner."

His raven locks (just two or three)  
Recall their retrospective splendour;  
One of the brave Old Guard is he,  
That dyes but won't surrender;  
With fits of petulance afflicted,  
When questioned, crossed, or contradicted.

## FAMILIAR FACES

But as alas ! from poor-man's gout,  
Combined with chronic indigestion,  
The breed is quickly dying out—  
(The fact admits no question),  
I'll give you, if advice you're taking,  
A *recipe* for Colonel-making.

*Select some subaltern whose tone  
Is bluff and anything but "soul-y";  
Transplant him to a torrid zone;  
There leave him stewing slowly;  
Remove his liver and his hair,—  
Then serve up hot in an armchair.*

## X

## THE WAITER

“HE also serves who only stands and waits!”

My hero does all three, and even more.

Bearing a dozen food-congested plates,

With silent tread (altho’ his feet are sore),

He swiftly skates across the parquet floor.

None can afford completely to ignore him,

Because, of course, he “carries all before him!”

Endowed with some of Cinquevalli’s charm,

He poises plate on plate, and never swerves;

Two in each hand, three more up either arm,—

A feat of balancing which tries the nerves

Of the least timid customer he serves.

So firm his carriage, and his gait so stable,

He is the Blondin of the dinner-table.

## FAMILIAR FACES

Rising abruptly at the break of day  
    (A custom more might copy, I confess),  
The waiter hastens, with the least delay,  
    To don that unbecoming evening-dress  
    Which etiquette compels him to possess.  
(’Tis too the conjurer’s accustomed habit  
Whence he evolves a goldfish or a rabbit.)

Each calling its especial trademark bears.  
    The anarchist parades a red cravat;  
The eminent physician always wears  
    A stethoscope concealed within his hat;  
    A diamond-stud proclaims the plutocrat;  
The rural dean displays a sable gaiter,  
And evening-dress distinguishes the waiter.

Time was when he was elderly and staid,  
    With long side-whiskers and an old-world air.  
How gently, with what rev’rent hands, he laid  
    A bottle of some vintage rich and rare  
    Within a pail of ice beneath your chair,  
Like some proud steward in a hall baronial  
Performing an important ceremonial!



THE WATER



## THE WAITER

How cultured his well-modulated voice,  
His manner how *distingué* and discreet,  
As he directed your capricious choice  
To what 'twere best and pleasantest to eat,  
Or warmly recommended the Lafitte!  
A perfect pattern of the *genus homo*,  
More like a bishop than a major-domo!

He kept as grave, as the proverbial tomb  
When in some haven "hush'd and safe apart,"  
You sought the shelter of a private room,  
To entertain the lady of your heart  
At a delightful dinner *à la carte*.  
(The consequences would, he knew, be shocking  
Were he perchance to enter without knocking.)

Now he is haggard, pale, and highly-strung,  
The alien product of some Southern sun,  
Who speaks an unintelligible tongue  
And serves impatient patrons at a run,  
Snatching away their plates before they've done.  
Brisk as a bee, and restless as the Ocean,  
He solves the problem of perpetual motion.

## FAMILIAR FACES

You would not look to him for good advice ;  
To him your choice you never would resign.  
He gauges from the point of view of price  
The rival worth of each respective wine ;  
His tastes, indeed, are frankly Philistine,  
And with a mien indifferent or placid,  
He serves your claret cold and corked and acid.

His is a tragic fate, a dreary lot.

Think sometimes of his troubles, I entreat,  
Who in a crowded restaurant and hot  
Walks to and fro on tired and tender feet,  
Watching his hungry fellow-creatures eat !  
What form of earthly hardship could be greater  
Than that which daily overwhelms the waiter ?

## XI

## THE POLICEMAN

My hero may be daily seen  
In ev'ry crowded London street;  
Longsuff'ring, stoical, serene,  
With huge pontoon-like feet;  
His boots so stout, so squat, so square,  
A motor-car might shelter there.

The traffic's cataract he dams,  
With hands that half obscure the sun,  
Like monstrous, vast Virginian hams,  
A trifle underdone;  
The while the matron and the maid  
Pass safely by beneath their shade.

His courtesy is quite unique,  
His tact and patience have no end;  
He helps the helpless and the weak,  
He is the children's friend;  
And nobody can feel alarm  
Who clings to his paternal arm.

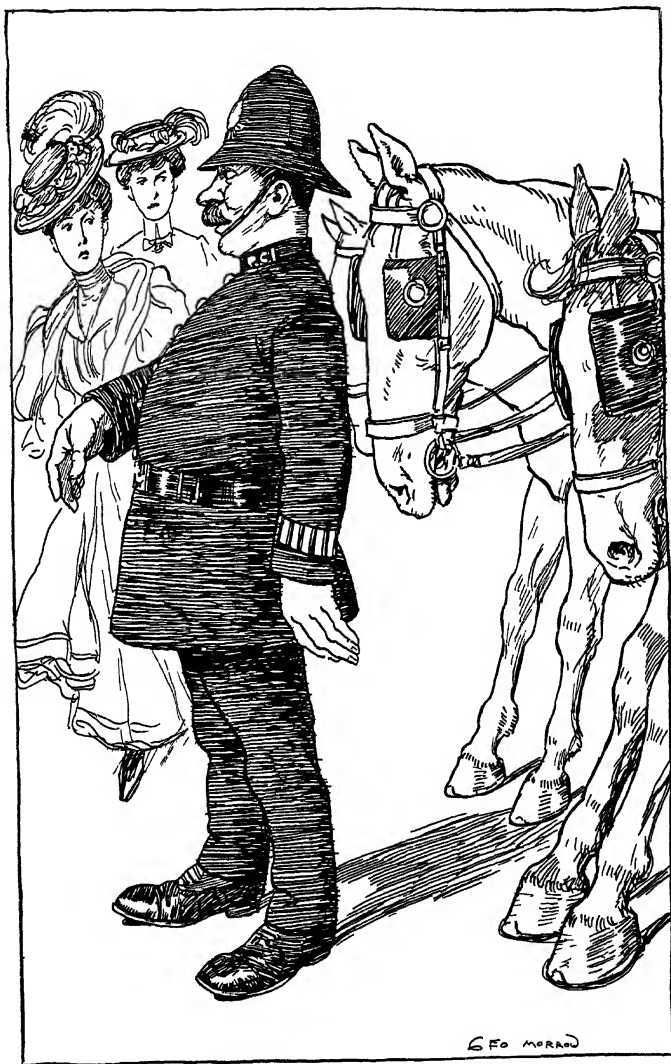
## FAMILIAR FACES

When foreign tourists go astray  
In any tangled thoroughfare,  
Or spinster ladies lose their way,—  
The constable is there ;

With smile avuncular and bland  
He leads them gently by the hand.

He stalks on duty through the night,  
A bull's-eye lantern at his belt ;  
His muffled steps are noiseless quite,  
His soles unheard—tho' *felt* !  
And burglars, when a crib they crack,  
Are forced to do it from the back.

In far New York the "man in blue"  
Is Irish by direct descent.  
His bludgeon is intended to  
Inflict a nasty dent ;  
And if you ask him for advice,  
He knocks you senseless in a trice.



THE POLICEMAN



## THE POLICEMAN

In Paris he is fierce and small,

But tho' he twirls his waxed moustache,  
The natives heed him not at all,

No more does the *apache*,  
And cabmen, when he lifts his palm,  
Drive over him without a qualm.

The German minion of the law

Is stern, inflexible, austere.  
His presence fills his friends with awe,  
The foreigner with fear.  
Your doom is sealed if he should pass  
And find you walking on the grass!

But no policeman can compare

With London's own partic'lar pet;  
A martyr he who stands foursquare  
To ev'ry Suffragette,  
And when that lady kicks his shins  
Or bites his ankles, merely grins.

## FAMILIAR FACES

He may not be as bright, forsooth,  
As Dr. Watson's famous foil,  
Sherlock, that keen, unerring sleuth,  
Immortalised by Doyle  
And Patti who, where'er she roams,  
Proclaims "There's no Police like Holmes!"

But though his movements, staid and slow,  
Provide the vulgar with a jest,  
How true the heart that beats below  
The whistle at his breast!  
How perfect an example he  
Of what a constable should be!

## XII

## THE MUSIC-HALL COMEDIAN

WHEN the day of toil is ended,  
When our labours are suspended,  
    And we hunger for agreeable society,  
The relentless voice of Pleasure  
Calls us Londoners of leisure  
    To a Music-Hall or palace of Variety,  
Where to furnish relaxation  
    Ev'ry effort is directed  
Tho' the claims of ventilation  
    Have been carefully neglected.

## FAMILIAR FACES

There's an atmosphere oppressive  
(For the smoking is excessive)

In this Temple of conventional hilarity,  
But the place is scarcely warmer  
Than the average performer

With his stock-in-trade of commonplace  
vulgarity.

There is nothing wise nor witty

In the energy he squanders  
On some quite unworthy ditty  
Full of dubious "*dooblontonders*."

For the singer labelled "comic"

Is by nature economic-

-Al of humour, and avoids originality;  
Like a drowning man he seizes  
Upon prehistoric wheezes,  
Which he honours with a loyal partiality,  
In accordance with the ruling  
Of a senseless superstition  
Which demands a form of fooling  
That is hallowed by tradition.



THE MUSIC-HALL COMEDIAN



## THE MUSIC-HALL COMEDIAN

Dressed in feminine apparel,  
With a figure like a barrel,  
And a smile of transcendental imbecility,  
All the humours he discloses  
Of such things as purple noses  
Or of matrimonial incompatibility;  
While the band (who would remind him  
That it never will forsake him)  
Keeps a bar or two behind him,  
But can never overtake him.

Then he gives an imitation  
Of that mild intoxication  
Which is chronic in some sections of  
society,  
And we learn from his explaining  
How extremely entertaining  
Is the habit of persistent insobriety;  
And we realise how funny  
Are the wives who nag and bicker,  
While the husbands spend their money  
Upon alcoholic liquor.

## FAMILIAR FACES

He discusses, slyly winking,  
The delights of overdrinking,  
And describes his nightly orgies, which  
are numerous ;  
How he comes home "full of damp," too,  
How he overturns the lamp, too,  
And does other things if possible more  
humorous ;  
And we listen *con amore*,  
While our merriment redoubles,  
To the truly tragic story  
Of his dull domestic troubles.

Next he tells us how "the lodger,"  
A cantankerous old codger,  
Asks another person's spouse to come and  
call for him ;  
How he tumbles from a casement  
In an attic to the basement,  
Where the lady very kindly breaks his  
fall for him ;  
And our peals of happy laughter,  
As he lands on her umbrella,  
Grow ungovernable after  
She has fractured her patella.

## THE MUSIC-HALL COMEDIAN

'Tis a more polite performance  
Than "The Macs" and "The O'Gormans,"  
Who are artistes of the "knockabout" variety,  
Or those ladies in chemises  
Who undress upon trapezes  
With an almost imperceptible propriety;  
'Tis as worthy of encoring  
As the "Farmyard Imitator,"  
And a little bit less boring  
Than the "Lightning Calculator."

It does not evoke our strictures,  
Like those dreadful "Living Pictures"  
Which the prurient wrote columns to the press  
about;  
'Tis no clever exhibition  
Like that tedious "Thought Transmission"  
Which we all of us disputed more or less  
about.

But the balderdash and babble  
Of our too facetious hero,  
Tho' attractive to the rabble,  
Send our spirits down to zero.

## FAMILIAR FACES

For we weary of his patter,  
Growing ev'ry moment flatter,  
    On such subjects as connubial infelicity,  
And we find ourselves protesting  
Against everlasting jesting  
    On the tragedies of conjugal duplicity ;  
And we feel desirous very  
    Of imposing *some* restrictions  
On the humour that makes merry  
    Over personal afflictions.

Our disgust we cannot bridle  
When we see some public idol,  
    Who is earning a colossal weekly salary,—  
Having long ignobly pandered  
To the questionable standard  
    Of intelligence that blooms in pit and  
        gallery ;—  
We are easily contented,  
    And our feelings we could stifle,  
If the comic man consented  
    Just to raise his tone a trifle.

## THE MUSIC-HALL COMEDIAN

If he shunned such risky questions  
As red noses, weak digestions,  
    Drunkards, lodgers, twins and physical  
        deformities ;  
Ceased from casting imputations  
On his wretched "wife's relations,"  
    Or from mentioning his "ma-in-law's"  
        enormities ;  
If he didn't sing so badly,  
    And if *only* he were funny,  
We would tolerate him gladly,—  
    And get value for our money !



## XIII

## THE CONVERSATIONAL REFORMER

WHEN Theo: Roos: unfurled his bann:

As Pres: of an immense Repub:  
And sought to manufact: a plan  
For saving people troub:,  
His mode of spelling (termed phonet:)  
Affec: my brain like an emet:,

And I evolved a scheme (*pro tem:*)

To simplify my mother-tongue,  
That so in fame I might resem:

Upt: Sinc:, who wrote "The Jung:,"  
And rouse an interest enorm:  
In conversational reform.

I grudge the time my fellows waste  
Completing words that are so comm:  
Wherever peop: of cult: and taste  
Habitually predom:.

'Twould surely tend to simpli: life  
Could they but be curtailed a trif:.

## FAMILIAR FACES

For is not "Brev: the Soul of Wit"?

(Inscribe this mott: upon your badge).

The sense will never suff: a bit,

If left to the imag:,

Since any pers: can see what's meant

By words so simp: as "husb:" or "gent:."

When at some meal (at dinn: for inst:)

You hand your unc: an empty plate,

Or ask your aunt (that charming spinst:)

To pass you the potat:,

They have too much sagac:, I trust,

To give you sug: or pep: or must:.

If you require a slice of mutt:,

You'll find the self-same princ: hold good,

Nor get, instead of bread and butt:,

Some tapioca pudd:,

Nor vainly bid some boon-compan:

Replen: with Burg: his vacant can.

← TO BKG OFF  
TO TEA RMS →

 TO THE RY. STN.

1ST DOORWAY RD COR

L.B.S.C.  
TO BRITN.  
CHP.  
TRPS.  
EV. WED.  
& FRI.

L.S.W.  
SD.YR  
LCE  
IN  
ADV  
SVE  
TRBL



3 EV. N.

SPELLING REFORM



## THE CONVERSATIONAL REFORMER

At golf, if your oppon: should ask

Why in a haz: your nib: is sunk,

And you explain your fav'rite Hask:

Lies buried in a bunk:,

He cannot very well misund:

That you (poor fooz:) have made a blund:.

If this is prob:—nay, even cert:—

My scheme at once becomes attrac:,

And I (pray pard: a litt: impert:)

A public benefac:,

Who saves his fellow-man and neighb:

A large amount of needless lab:.

Gent: Reader, if to me you'll list:

And not be irritab: or peev:,

You'll find it of tremend: assist:

This habit of abbrev:,

Which grows like some infec: disease,

Like chron: paral: or German meas:.

## FAMILIAR FACES

And ev'ry living human bipe:

Will feel his heart grow grate: and warm,  
As he becomes the loy: discip:

Of my partic: reform,  
(Which don't confuse with that, I beg,  
Of Brander Math: or And: Carneg:).

“'Tis not in mort: to comm: success,”

As Add: remarked; but if my meth:  
Does something to dimin: or less:

The waste of public breath,  
My country, overcome with grat:,  
Should in my hon: erect a stat:.

My bust by Rod: (what matt: the cost?)

Shall be exhib:, devoid of charge,  
With (in perhaps the Roy: Acad:)

My full-length port: by Sarge:,  
That thous: from ev'ry quart: may swarm  
To worsh: the Found: of this Reform.

. . . . .

Meanwhile I seek with some avid:  
The fav: of your polite consid:.

## XIV

### “BART’S” CLUB

*(“In my view, the most absolutely perfect club of all would be a club where absolutely every man could get in, it mattered not what he had done in the past.”—BART KENNEDY, in T. P.’s Weekly.)*

WHAT weary nights I’ve spent at “White’s,”

In company with oafs or noodles!

My soul abhors “The Bachelors,”

I’m sick of “Pratt’s” and “Boodle’s”!

I long, within my heart of hearts,

To swell the membership of “Bart’s.”

It fills, indeed, a long-felt need,

This institution, just arisen;

We notice here that atmosphere

Of restaurant and prison,

Of green-room, gambling-hell, and “pub,”

Which makes for a successful club.

## FAMILIAR FACES

That member there, with close-cropped hair,  
Who noisily inhales his luncheon,  
His flattened nose has felt the blows  
Of many a p'liceman's truncheon;  
The premier cracksman of the City,  
And Chairman of our House Committee!

That bull-necked youth, with fractured tooth,  
Discussing Plato with his neighbour,  
Returned to-day from Holloway,  
And eighteen months' hard labour;  
He's *such* a gentleman, I think,  
—Or would be, if he didn't drink.

We've thieves and crooks upon our books,  
And all the nimble-fingered gentry;  
The buccaneer is harboured here,  
The "shark" has instant entry;  
Blackmail is practised, too, by all,  
Who never heard of a black-ball!



"BART'S" CLUB



## “BART’S” CLUB

We gladly take the titled rake,  
The bankrupt and the unfrocked parson,  
All those whose vice is loading dice,  
Or bigamy, or arson.

Most of our pilgrims have pursued  
The path to penal servitude.

We’ve anarchists upon our lists,  
While regicides infest the smoke-room;  
(The *faux-bonhomme* who brings a bomb  
Must leave it in the cloak-room).

Ink for the forger we provide,  
And strychnine for the suicide.

Each member’s name is known to fame,  
As “claimant” or as quack-physician;  
We welcome here the pseudo-peer,  
Or bogus politician.

Within the shelter of our fold  
King Peter greets King Leopold.

## FAMILIAR FACES

Our doors are barred to Scotland Yard,

Our porter is alert, and strong too.

No club I know in all Soho

More charming to belong to,

For those who seek repose or peace

From creditors and the police.

While others brag of "Turf" or "Rag,"

To "Bart's" my footsteps are directed.

Come then, with me, and you shall be

Immediately elected,

To what with confidence I dub

An "absolutely perfect" club!

## XV

## THE REVIEWER

PRAY observe the stern Reviewer !

See with what a piercing look  
He impales, as with a skewer,

This unlucky little book !

Note his gestures of impatience,

As he contemplates, perplex'd,  
The amazing illustrations

Which adorn the text !

Hear him mutter, as his swivel-

Eye converges on the verse,

“Any man who writes such drivel

Must be capable of worse.

Let it be my painful mission,

As a literary man,

To suppress the whole edition,

If a critic can.

## FAMILIAR FACES

“More than tedious ev’ry pome is;

Ev’ry drawing less than true;

Such a trite and trivial tome is

Quite unworthy of review.

On this balderdash no vocal

Praises can my tongue bestow;

To the dust-bin of some local

Pulp-mill let it go!

“There its paper, disinfected

By some cunning artifice,

Shall be presently directed

To diviner ends than this.

There its pages, expurgated

By some alchemy abstruse,

Shall at length be dedicated

To a nobler use!”



THE REVIEWER



## THE REVIEWER

Grim, implacable Reviewer,

Do not spurn it with a groan,  
Tho' your labours may be fewer

If you leave my book alone!  
'Tis the chief of all your duties—

Duties which you strive to shirk—  
To discover hidden beauties

In an author's work.

Do not stir my soul to sorrow

By such snubs as one might call  
(Like the daubs of Mr. Morrow)

“The unkindest *cuts* of all.”

Be your strictures few or many,

Honest censure I respect,  
And will meekly swallow any-

Thing except neglect.

## FAMILIAR FACES

Jewels, though perchance elusive,  
Crowd this casket of a book ;  
'Tis your privilege exclusive  
For these hidden gems to look.  
When you have adroitly caught them,  
Their delights you can explain  
To a public which has sought them  
For so long in vain.

Tho' your mouth be far from mealy,  
Tho' your pen be dipped in gall,  
Criticise me frankly, freely—  
Better thus than not at all !  
Up the ladder I have crept un-  
Til I reached a middle rung,  
Do not let me die "unwept, un-  
Honoured and unhung !"

## ENVOI

Go, little book, and coyly creep  
    Beneath the pillows of the blest,  
Whence those who seek in vain for sleep  
    Shall drag thee from thy nest;  
That so thy sedative aroma  
May lull them to a state of coma.

The infant child who lies awake,  
    Within its tiny trundle-bed,  
No soothing potion needs to take,  
    If thou art duly read;  
And hosts of harassed monthly nurses  
Shall bless thy soporific verses.

The invalid who cannot rest  
    Has but at thy contents to glance  
To hug thee to his fever'd breast  
    And fall into a trance;  
And sleepless patients without number  
Shall hail thee harbinger of slumber.

## ENVOI

Go then, fond offspring of the Muse,  
Perform thy deadly work by night,  
Thou rich man's boon, thou widow's cruse,  
Thou orphan-child's delight!  
Appease the heirs of all the ages  
With balm from thine hypnotic pages!

So in the palace of the king,  
The mansion of the millionaire,  
Thy readers shall combine to sing  
My praises ev'rywhere,  
Till folks in less exalted places  
Scream loudly for *Familiar Faces*!

(When, if their cries are shrill and healthy,  
The Author grows extremely wealthy!)

(N.B.— This book, says Mr. Morrow,  
Is one to *buy* and not to *borrow*!)

